

# UPSTAIRS CLUB BULLETIN

Friends, Students and Alumni of the Stone-Camryn School of Ballet

Volume I - October 20, 1958

Chicago, Illinois

An Educational Group

With summer vacations forgotten and almost another needed we get back into the old swing and find that even during vacations things happen...JOHN & PHYLLIS SHARPE are the proud parents of SANDRA who arrived August 11th...YINI MARKART PERSCHE had a baby boy July 21st (guess it is a boy the name is GLYNIS)...news from the German American Co. tells us the BUD TYGETT'S new ballet called "SHINDIG" is their hit ballet so far... reviews say it is "an amusing story of the wild west - full of ideas, well characterized and almost acrobatic in effect" ...here on the home front INGA WEISS had a wonderful summer at New London...with success and making many new friends ... JOE KAMINSKI was bursting with news and gossip of the summer in Interlochen... SHEILLA REILLY (the boss girl) says that it was their best year so far ...she is back busy as ever with SC - Hinsdale - Flossmoor and Marquette University... CAROL JURISIC will be teaching for the Tom Thumb Players this season... BILL MALONEY is back at Lyric and BETTE KILBRIDE has returned to school in Washington, DC... for the record - "Miss Chicago" was a SC pupil from July 1944 thru the same month in 1954 despite all her publicity ... if material gain is what she wants ...she has it ... but what else?... JAMES MOORE currently in New York in Jerome Robbin's "Ballets U.S.A. at the Alvin theatre will appear here in Chicago we hear sometime in November... JANICE RULE'S name appears very often these days in the TV shows - her appearance Aug. 24 with Vincent Price was a repeat of "Angel in The Air"... remember her as the lovely strawberry blonde in the intermediate classes at the Old Grand... among the early fall visitors from New York ... ELISSA QUEYQUEP looking very beautiful and very thin - how can one with so much be doing so little ... JOHN BARKER on his way back to New York after a summer playing summer stock in Fort Worth Texas ...

CY YOUNG here with the Chevvy show looking very dapper and too thin... JOHN AVENIA back from service in the orient where he had much valuable experience in Special Service ...good to have him home again... CHARLES SCHICK home on leave after his basic training - bearing up well ... JOAN EHEMANN is back home and a divorce seems to be in the air ... ditto MARILYN ROSENBERGER RIETZ ... both are back at the barre with renewed intent... KARL & VIRGINIA KAUFMAN have agreed to separate...VAL INMAN writes she is dancing nightly at the Moulin Rouge and studying at the Loring School in Hollywood... BILL & SHIRLEY REILLY were playing in San Francisco next door to a show "At The Grand" with NORMAN EDWARDS in the cast ... More about BILL in another column... AARON GIRARD of Stevens Bldg. days is a popular ballet teacher on the west coast ... we hear that EMILY SUE COOK is married and living on the south side of Chicago ... she apparently is in hiding... little ILONA PODSADA aged 8 was the lucky little girl who played in "Mrs. McThing" in Highland Park...SPIRO PASTOS recently signed a recording contract for 3 years with Tek-label records under the name of JOHNNY SPERRO... about the time this bulletin appears KELLY BROWN will have opened in Goldilocks in New York... not much news but hear it has been stormy... happy to hear of JAY DEVLIN'S luck this summer ... he worked this summer in a production of "Wonderful Town" for two SC friends ... DICK BARSTOW & ZOYA LEPORSKA director and choreographer respectively... JAY'S most recent venture is playing the parts of VERNON CASTLE & JACK BUCHANAN in a night club review ... oversight of the year - the Ballet in the Lyric Opera News - understandable when you know that Lyric's general manager is Ballet's enemy No 1 ... resigned for the Lyric and the Chicago Opera Ballet tour are BARBARA STEEL, ETTA BURO, DOLORES LIPINSKI (now a

soloist), NANNETTE SEWARD, WILLIAM MALONEY & PATRICK CUMMINGS ... newly signed WILLARD GLUCK ... New York dancers here for the Lyric who are in classes - PATRICIA DOWLING, ESTHER VILLAVICENCIO & DICK LYLE ... have you seen the new streamlined KAREN ROSE ... KAREN and ADRIENNE FLIEGEL and MARY ANN CROCETTI are cavorting about in Polka go round .. JOHN WIDMER will again be teaching character for LORETTA ROZAK ... DOROTHY YOUNG JOHNSON opening her own school in Eustis, Florida ... ROSEMARY HARWOOD & JUDY WEST just back from a summer Fair tour ... LOUELLA OKEY soon to be married is teaching for MARGEURITE NEUMEISTER in Rockford .. MR. STONE & MR. CAMRYN have been asked by the Mayor to serve on a committee for Dance for the Pan American Games for next summer here in Chicago... LORETTA ROZAK is choreographing, as yet, an untitled Religious Oratorio which will be presented at St. Procopius College in Lyle, Illinois, December 4th thru the 7th ... SC boys JOE KAMINSKI, JOHN WIDMER, MEL SPINNEY, RICHARD MOHNHAUFT, JAMES MORSKI & KARL KAUFMAN will all be in the production ... for those who have been asking for a practice record these many years HILDUR NELSON has one available which is highly recommended ... prominent on the Ballet Guild program October 5th were JOHN WIDMER, ETTA BURO, BARBARA STEELE, BILL & SHIRLEY REILLY & DOLORES LIPINSKI ... early in December SC will give a ballet program in Hinsdale at the Community House in conjunction with MARGEURITE KINCAID ... rehearsals are well in progress for a new Ballet by MR. CAMRYN to an original score written by NORMAN CURTIS to be called "LIKE A WEEPING WILLOW" ... MR. STONE will start later in the year "THE LEGEND OF JOSEPH" by Richard Strauss ... both for sometime early in the spring ... remember TOM POSTON, that funny guy that broke up so many classes when he was here with "Bell Book and Candle", well he is being starred now in a play in New York at the 54th Street Theatre in "Drink To Me Only" ... The October dance magazine Doris Hering wrote of INGA WEISS "When Miss Weiss began to dance, it was as though someone had opened a window in the

theatre and let the summer sunshine in. She is a true lyric dancer, with a free, quicksilver style and sensitive attunement to the music." ... a very nice compliment ... "BALLET U.S.A." will be in Chicago sometime in November.

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PETER WILLIAM REILLY - commonly known as BILL . . . . . William Maloney

When someone asks about Ballet School, what is it you think of? First of all, probably the teachers, Mr. Stone, Mr. Camryn and Miss Reilly, with background music by Hildur Nelson. Or you may see the studio itself, perched at the top of that long flight of stairs. But, as much as anything, ballet school probably reminds you most of friends you had in class. Since most come rather regularly, your idea of the student body contains basically the same people and changes little within the years.

Yet, once someone has left the studio and continued dancing, a new group of students rather quickly supplants that group which he grew up with - in school. Coming back a few years later, he finds himself largely among strangers. Few people know you, though your name mentioned now and then by some old-timers, may be familiar. One of these incipient legends, recently returned in the flesh, is Bill Reilly. Actually, though still very young, Bill has had a career in Chicago that was rather extensive.

Bill was born in the early depression year of 1932, and was first associated with dance in the Children's Civic Theatre, then at Navy Pier under the direction of Marie Veatch. In 1941, Mr. Camryn took over the dance department of the CCT. Already 9 year old Bill was very prominent in the Children's Theatre productions. He not only danced but acted and sang as well; consequently he was given parts by the dramatic coach and choral director as well as the choreographer. In 1942, he first danced "Peter and the Wolf"; in 1943, he was Ferdinand in "Ferdinand the Bull"; in 1945, Hansel in "Hansel and Gretel"; all ballets which Mr. Camryn created for CCT.

Other children who were in that group and have continued with dancing were Bill's sister Sheila, Darrell Notara, John Sharpe, Gildo Di Nunzio and Patrick Heim. Later Joan Ehemann, Audre Dechmann, James Moore, Patrick Cummings and Dolores Lipinski also appeared in CCT productions.

The Children's Civic Theatre was a city project under the sponsorship of the Chicago Drama League. For the last five years of its life, during which its most important work was accomplished, Mr. Camryn was artistic director. The project operated under a disproportionately small annual budget of \$1500, but in its 32nd year, as a grandstand economy gesture, the organization was abolished by Mayor Kennelly.

The CCT gave its final performance August 2, 1948, at the Eighth Street Theatre. Mr. Camryn's "That Daring Young Man", a choral group, and James Thurber's play "Many Moons" made up the program. Bill danced the lead in the ballet with Joan Ehemann as the "Maid in her teens". In "Many Moons" Bill was the King, Joan the Princess, with Pat Heim as the Royal Wizard and John Sharpe as the Jester.

However CCT was only one of Bill's activities. He also appeared in closer association with Mr. Camryn; for the first time in 1942 in "The Singing Yankees", the high point of which was his boy soprano singing "Barbara Allen". In April of 1944, he danced with Mr. Camryn in the first performance of "Dr. Eli Duffy" at the Civic Theatre. At that time Bill was able to walk under the Doctor's arm, these days its the other way around. He gave a perfect first performance, leading to many subsequent appearances with Mr. Camryn in the same work; during one summer vacation when he was 14, at the Boulevard Room of the Conrad Hilton (at that time still the Stevens Hotel). Returning to school after the excitement of night club work was none too pleasant for Bill, but Mother won out and he was graduated from High School in 1950.

Early in 1951 in a performance in Mandel Hall, Bill premiered the role of

"Manrico" in Ruth Page's "Revenge". On the same program he danced the lead in Mr. Camryn's "Thunder in the Hills" with Audre Dechmann. This program was followed by one of the annual Page-Stone tours.

Later that spring, Bill, together with Sharpe, Notara and Moore auditioned for Hassard Short in New York for "Seventeen". Their tryout was unique in contemporary theatrical history for, out of six boys needed for the show, these four were engaged, although none at the time belonged to Equity.

After his run in "Seventeen", Bill served in the Army, appearing together with Pat Heim in New York on TV Army programs.

Since his return from the service, Bill's career has been a steady climb, from a season with the Lyric Opera to the entire run of "Mr. Wonderful", where he met and married his wife Shirley. Then a successful concert tour for Hurok partnering Sonia Arova in a quartet with Rabovsky and Kovach. Bill then danced for a short while in the New York production of "My Fair Lady" after which he and Shirley went to the west coast to become the lead dancers in T. C. Jone's "Mash and Gown". While the show did not appeal to Chicago critics it was a highly entertaining show and a good show case for Bill to show off his ability at singing, speaking and dancing - all talents well known to his host of Chicago friends.

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#### FROM A DANCER'S SCRAPBOOK

Ingratitude is always a kind of weakness, I have never observed men of substantial worth to be ungrateful... Goethe

If you want to do things, you've got to be obsessed . . . . . Heine

The most foolish of all errors is for young people to believe that they lose their originality by accepting the truths which have already been accepted by their predecessors . . .

Goethe

FROM A DANCER'S SCRAPBOOK - Continued

Culture is the sum of all the forms of art, of love and of thought, in the course of centuries, have enabled man to be less enslaved . . . . Malraux

What we gave - we have  
What we spent - we had  
What we left - we lost.

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ANSWERS TO JULY 27th QUESTIONNAIRE.

1. American artists-Sargent & Cadmus.  
French artists - Renoir & Lautrec.  
Spanish - Picasso.  
Russian - Tchlechev.
2. Lola Montez, Mata Hari & Isadora Duncan.
3. Salome and David.
4. Marie Rambert.
5. Harriet Frismuth and Degas.
6. Noverre - Pupil of Dupre.  
Blassis - Pupil of Vigano.
7. Antheil, Copeland and Cowell.
8. Three operas with bacchanales are Thais, Samson & Delilah & Tanhauser.
9. Candle for St. Jude.
10. Louis Sullivan.

FOR THIS ISSUE ... When you read a book do you read the dedication? What book are these dedications from?

1. To Blanche M. Trilling - who gave me inspiration, and whose vision and faith in the educational values of dance have made my work possible.
2. For Ted Gardiner and his Julias and Patricias, with love and other good words.
3. To my daughter Doli - who has danced many a happy mile with me from kitchen to parlor and back again.
4. To Anne Darlington - now she is seven and because she is so speshal.
5. To the memory of Aquedilla - the poor demented girl of Del Sol Street who used to send me Mulberries and carnations.
6. For Bill - whose idea this was - with love from all three of us.

7. To those unknown singers - who made songs out of love, fun, grief - and to those many other singers - who kept those songs as living things of the heart and mind, out of love, fun, grief.

8. To Helen - whose enthusiasm for Johann Strauss and the Viennese Waltz surpasses even mine.

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THE HISTORY OF DANCE By Loretta Rozak

What a wonderful history is that of the Hebrews. It has seen nation after nation rise to power and go down. It has been enslaved seemingly beyond all possibility of recovering a national existence, yet regained place. A glance at the history of the race will show that they touched the sources of early civilization. Abraham was a resident, according to the Bible story, of Ur in the land of the Chaldees, where a considerable civilization had been attained. When his descendants went to Egypt, they must have carried with them Syrian music and dancing, doubtless preserving a trace of Chaldean influence. It was during the four centuries sojourn in Egypt that the Hebrews, although enslaved, gained the proportions of a nation. As their duties as slaves placed them in various relations with their masters, they gained considerable of the Egyptian science, literature, customs, etc. At that time musicians and dancers were slaves, and tradition says that Miriam, the sister of Moses, was a slave dancing girl and singer. Such facts as these go far to justify the idea that the Hebrews gained their fundamental notions of music and dancing during their sojourn in Egypt.

The sufferings of the Hebrews was so intense that they often migrated into different countries, which again caused their ideas to become modified. The Hebrews were an intense religious people. The code delivered to them by Moses fixing the status of music and dancing up to the time of the pleasure loving Solomon, their dancing, in distinction from the nations around them, was not sensuous but truly sacred, in their respect more of religion than art.

During the reign of David, the Levites were organized as a special group trained only for temple services. Dancing, music

and poetry were the chief substances of instruction. Clement of Alexandria says that "their dances were earnest and dignified", being accompanied mostly by a harp, which to them gave the effect of chanting. Religious processions went with song and dance to the temples; David danced in procession before the Ark of God, to a sound of trumpets, which in itself was an act of worship.

next - Greek dancing.

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Have you subscribed for the Bulletin yet?

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THE UPSTAIRS CLUB BOARD met the 16th to make plans for the coming year. It was decided the educational part of their program would be four meetings - January 4th, February 1st, March 1st and April 5th. They plan to have (with their consent) Father J.J. Walsh of Marquette University speak on the "Relationship of Drama and Dance"; Margaret Fisher will be asked to lecture on "Painting and its relation to Dance"; Sam Lesner on "Musical Appreciation" and it is hoped they can get Sybil Shearer to speak on the modern dance. Other ideas for programs and activities were discussed such as lectures on makeup and lighting and the forming of a Junior Board to be headed by Karen Krych in an effort to make them more active in the club. The year will start with a social afternoon November 16th of square dancing and a program of Czech Folk dancers. Refreshments will be served.

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FROM THE VIEWPOINT OF THE TEACHER  
By Walter Camryn

The teacher has a very peculiar job. Rewarding in some respects, and in others it is highly frustrating. If he is a dedicated teacher (the only true teacher in the strict sense of the word) there is hardly a moment of his waking day that some problem peculiar to his profession must be faced. For each gratifying moment there are thousands of disappointments, slights, oversights, and injustices. No wonder there are

times when he asks ... why? Some inner urge keeps him plugging away; be it his belief in mankind or merely his own stubborn determination not to give up.

The Master teacher in Dance at an artistic level works with an infinitely complex material - the human being. If the Master is a great teacher he is creative in the full sense of the word and out of his teaching comes a characteristic work of art - a person. The student is his creation. What are his feelings about the various aspects of his profession in relation to what happens to his pupil?

In this profession it is not uncommon for the Ballet Master to have a pupil over a period of from 6 to 10 years and quite naturally there develops a teacher-student relationship that has more influence and meaning than blood relationship. The teacher becomes a parent by proxy. He opens doors to new worlds, the world of music, of painting and of literature. Taste is formed and ambitions fired and guided. Unseen and unsuspected talents are brought out through his understanding and encouragement. It is astonishing how much the teacher learns and understands unconsciously from instructing a student which the psychiatrist may never find out.

Regard for the teacher and recognition of his accomplishments are not among the better traits of the average American. He feels he has arrived at success through personal efforts alone. This may have been true a century ago but modern life is so complex that there are one or many influences behind every successful person.

After the teacher has spent a decade training a dance student and has them at the point when they are a potential of some magnitude they must face the world of incompetence. For the one good dance director there are hundreds of the calibre of the Hollywood director who asked a group of ballet dancers to "plie across the floor". Most of these men and women were dancers of little technical or personal facility and had more a talent for selling themselves into a job coupled

with talent for politics. When the student enters the profession under these circumstances they must be level headed and realize that this is not the theatre or dance. After a few years working under these conditions they can become completely discouraged or they will try the same shenanigans themselves and soon fade out of the picture. The teacher then sees all his work go up in smoke.

Suppose the student is more fortunate and works for the first time under a recognized choreographer. These people are usually more creative, far more serious in what they are trying to say and as a rule are highly personal in their taste and judgement of a dancer. Most often they have had little or no teaching experience, so, consequently when they employ a dancer they expect much more from them. Choreographers have an old idea that teaching dulls or kills ones creative talent which is just plain nonsense. One is either creative or they are not. It also takes a certain amount of creativeness to be a first rate performer. If the student is very versatile and has a good command of technique and personality with some creative flare they will fare much better with the choreographer. This is nearer what the teacher hopes for but does not always get.

Now suppose the choreographer has liked the dancer and has used him in some important capacity. It is a happy union and both believe that they have created something worth while. What happens now? They must face the critics.

Few critics know dance well enough to pass judgement on the merits of choreography, let alone, what is obvious in the dancer's performance - can he dance? When the critic has had some association with dance they seem to be even more biased. Criticism, really boils down to

personal likes and dislikes ... never taking into consideration "was the performer or choreographer successful in what he set out to do?" Actually, this is what the critic should try to answer. The dancer should know when to ignore and when to listen to a critic and in this respect his teacher could help to stabilize his mind if he were approached.

The teacher does not always like what happens to the students character after leaving the studio. When they hit the competitive world of the theatre they can soon lose all sense of proportion in their lives and in their work. If they accept glibly every new influence without questioning they can in no time dissipate talent and training and become bitter and rebellious toward everything. It is a natural thing for a student to rebel against their teacher as they do at one time their parents, but after this rebellion they must return to known facts and common sense. They must develop an objectivity towards themselves, as dancers, their profession and how they must live in this world. It is more important to live a good life, to be doing interesting creative work, with interesting people one likes than to sour on life for want of material success. Fighting the worship of material gain is the hardest problem the teacher has and it is an uphill battle because most parents measure success by money.

To the teacher who is proud of his work all these circumstances and people affect what he has done and what he stands for. What a student gets from the teacher is not always something bought paid for like a steak or a new suit. In return the teacher does not ask gratitude as much as good work, service and regard for the profession, and the passing on of higher ideals.